

**PRODUCTIONS**

*im häuslichen Freundschafts-Kreis*

*für die*

**FLÖTE**

*mit Begleitung des*

**Pianoforte**

*gesetzt von*

**Ant. Diabelli.**

*N<sup>o</sup>*

*N<sup>o</sup> 950.*

*Eigenthum der Verleger.*

*Pr. 10.00.*

*Wien, bei Ant. Diabelli und Comp.  
Graben, N<sup>o</sup> 1133.*



## ZWEITES POTPOURRI

**№ 64.**

**nach Motiven der Oper :**

**MARIE, die Tochter des Regiments. (LA FILLE du RÉGIMENT.)**

**MUSIK von G. DONIZETTI.**

**Wien, bei A. Diabelli und Comp. Graben N<sup>o</sup> 1133.**

**FLAUTO.**

**Allegro  
con brio.**

**Allegro  
con brio.**

*p*

*cresc.*

*poco a poco*

*f*

*ff*

**Rataplan: (Wenn der Donnerhall)**

*ff*

*f*

*fz*

*fz*

*f*

*fz*

*p*

*ff*

*p*

*cresc.*

*ff*

**Andante cantabile. (Seit jener Zeit)**

*p*

FLAUTO.

3

*A*

*tr*

*dol:*

*f* *p* *cresc:*

*Allegretto.* (Nicht zweifeln darf ich länger)

*f* *p* *mf* *p* *f*

*più moto.*

*sf* *p* *cresc:*

*Vivace.*

The musical score is written for a single flute part. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with the instruction '(Nicht zweifeln darf ich länger)'. The score includes a variety of dynamic markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), and *cresc:* (crescendo). There are also markings for *dol:* (dolce) and *tr* (trill). The tempo changes to 'più moto' and then 'Vivace'. The score is characterized by rapid sixteenth-note passages, often in triplet groups, and includes a trill in the first measure. The piece concludes with a final cadence in the key of D major.

*p* *f* *p* *f* *ff* *p* *dim:* *rall:* *p* **Allegro vivace.** (Ich trete unter eure Fahnen) *f* *p* *f* *p* *sf* *p* *sf* *p* *f* *p* *f* *in tempo.* *p* *cresc:* *fp* *rall:* *f* *p* *sf* *f* *p* *f* *ff*

Allegro moderato. (Jhr Herrn Väter)

FLAUTO.

5

First system of musical notation for Flauto, measures 1-12. The music is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure is a whole rest. The melody begins in the second measure with a quarter note G4, followed by eighth and sixteenth notes. Dynamics include *p* (piano) and *in tempo.* (in tempo). The system ends with a *rall.* (rallentando) marking.

Second system of musical notation for Flauto, measures 13-24. The melody continues with various rhythmic patterns, including eighth and sixteenth notes. Dynamics include *p* (piano).

Third system of musical notation for Flauto, measures 25-36. The tempo changes to *Allegro. (So ist endlich)*. The key signature changes to one flat (Bb). The system begins with a treble clef and a key signature of one flat. Dynamics include *p* (piano).

Fourth system of musical notation for Flauto, measures 37-48. The melody continues with eighth and sixteenth notes. Dynamics include *cresc.* (crescendo).

Fifth system of musical notation for Flauto, measures 49-60. The melody continues with eighth and sixteenth notes. Dynamics include *cresc.* (crescendo).

Sixth system of musical notation for Flauto, measures 61-72. The melody continues with eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte).

Seventh system of musical notation for Flauto, measures 73-84. The melody continues with eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

Eighth system of musical notation for Flauto, measures 85-96. The melody continues with eighth and sixteenth notes. Dynamics include *ff* (fortissimo).

Ninth system of musical notation for Flauto, measures 97-108. The melody continues with eighth and sixteenth notes. Dynamics include *f* (forte).

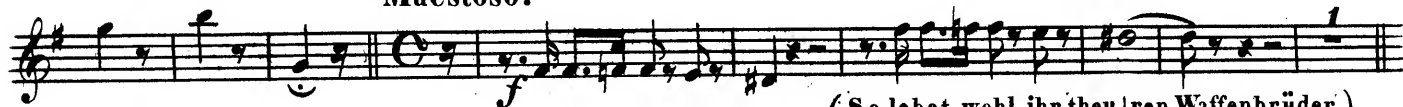
Tenth system of musical notation for Flauto, measures 109-120. The melody continues with eighth and sixteenth notes. Dynamics include *f* (forte).

Eleventh system of musical notation for Flauto, measures 121-132. The melody continues with eighth and sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

## FLAUTO.



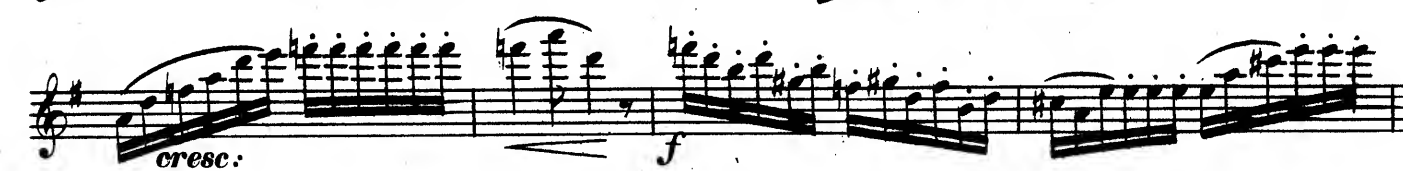
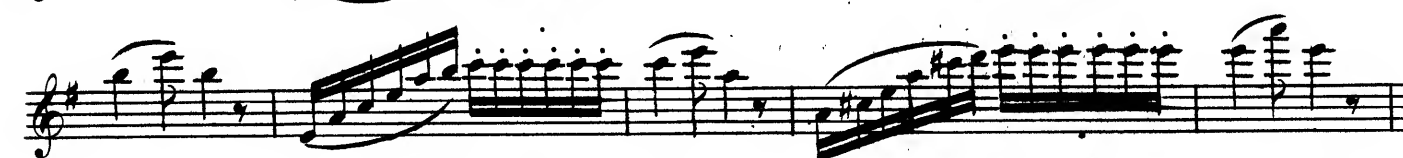
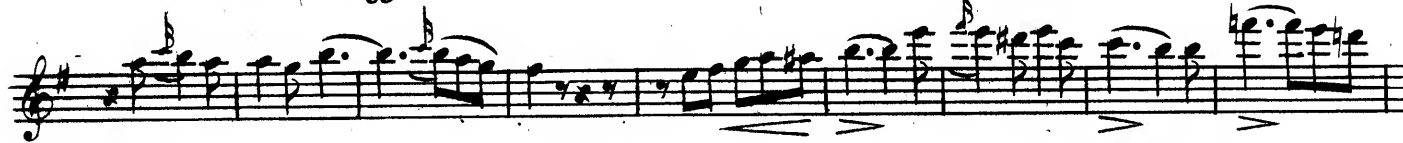
Maestoso.



Allegro.

Larghetto.

Romanze. (So lebet wohl ihr theuren Waffenbrüder)



**Allegro.** (In der Schlacht)

**FLAUTO.**

7

*f p f*

*fz ff*

*fz p*

*p*

*f p*

*cresc: f fz*

*p cresc:*

*f*

**più Allegro.**

*f ff*



# Produktionen.

## Periodisches Werk für Flöte und Pianoforte.

Hefte.		Inhalt.		Hefte.			
fl.	kr.	fl.	kr.	fl.	kr.		
1.	45	<b>Mercadante. Cavatine: (Alma grando)</b> . . .	45	29.	45	<b>Detto. Romanze, Terzett u. Quartett.</b> . . .	45
2.	45	<b>Carafa. Ariette: (O cara memoria)</b> mit Variat. von Winter, gesungen von <b>Mad. Metzger-Vespermann</b> . . .	45	30.	45	<b>Detto. Trinklied und Finale des ersten Acts.</b> . . .	45
3.	45	<b>Cavat. alla Polacca: (Ich soll euch Liebe schenken)</b> und: <b>(Nel cor più non mi sento)</b> mit Var. ges. von <b>Mad. Metzger-Vespermann</b> . . .	45	31.	45	<b>Detto. Preghiera. Arie: (Man gebietet mir überall)</b> Schifferlied und <b>Serenade-Chor</b> . . .	45
4.	45	<b>Bolero: (Ognor più tenero)</b> . . .	45	32.	45	<b>Detto. Duett: (Sch'ich recht, es ist mein Weib)</b> Chor und Tanz . . .	45
5.	45	<b>Rossini, G. Othello. Arie: (Che ascolto?)</b> . . .	45	33.	45	<b>Detto. Barcarole, Cavat. und Duett: (O Gott, wo bin ich)</b> . . .	45
6.	45	<b>La Gazza ladra. Cavat: (Di piacer mi balza il cor)</b> . . .	45	34.	15	<b>Auber. Die Braut. Favorit-Stücke</b> . . .	15
7.	45	<b>Detto. Cav: (Vieni fra queste braccia)</b> . . .	45	35.	1	<b>Bellini, V. Montechi und Capuletti. 1tes Potp:</b> . . .	1
8.	45	<b>La Donna del Lago. Rondo mit Var:</b> . . .	45	36.	1	<b>Detto. 2tes Potpourri</b> . . .	1
9.	45	<b>Detto. Arie: (Ah si pera) u. Cavat: (O mattutini albori)</b> . . .	45	37.	1	<b>Detto. 3tes Potpourri</b> . . .	1
10.	45	<b>Armida: Schlussgesang mit Variat: und Duetto</b> . . .	45	38.	1	<b>Norma. 1tes Potpourri</b> . . .	1
11.	45	<b>Der Barbier von Sevilla. Cavat: (Una voce poco fa)</b> und: <b>Cavat: (Ecco ridente il cielo)</b> . . .	45	39.	1	<b>Detto. 2tes Potpourri</b> . . .	1
12.	45	<b>La Donna del Lago. Cav: (Elena! o tu ch'io) u. L. Italiana in Algeri. Cavat: (Soffri o cor)</b> . . .	45	40.	1	<b>Detto. 3tes Potpourri</b> . . .	1
13.	45	<b>Bellini, V. Il Pirata. Arie: (Tu vedrai) u. Cav: (Nel furor delle tempeste)</b> . . .	45	41.	1	<b>Donizetti, G. Belisario. 1tes Potpourri</b> . . .	1
14.	45	<b>Detto. Arie: (Strazziar l'amato aggetto) u. Cav: (Per te di vano la grimo)</b> . . .	45	42.	1	<b>Detto. 2tes Potpourri</b> . . .	1
15.	45	<b>Detto. Arie: (Si vincemmo) u. Cavat: (Ah come rapida)</b> . . .	45	43.	1	<b>L'Elisir d'amore. 1tes Potpourri</b> . . .	1
16.	45	<b>Pacini. L'ultimo giorno di Pompei. Arie: (Alfin goder) u. Cavat: (Su questa man concedi)</b> . . .	45	44.	1	<b>Detto. 2tes Potpourri</b> . . .	1
17.	45	<b>Bellini, V. Il Pirata. Arie: (Col sorriso d'innocenza) u. Cav: (Un sognai)</b> . . .	45	45.	1	<b>Bellini, V. La Sonnambula. 1tes Potpourri</b> . . .	1
18.	45	<b>Raimondi. Argia. Cavat: (Al fianco al mio tesoro)</b> und Melodie des Liedes: <b>(Nimm diess kleine Angedenken)</b> v. <b>Adal: Gyrowetz</b> . . .	45	46.	1	<b>Detto. 2tes Potpourri</b> . . .	1
19.	45	<b>Nicolini und Cav: (Or che son vicino a te) u. Cav: Zingarelli. (Ombra adorata)</b> . . .	45	47.	1	<b>Mozart, W.A. Don Juan. Ouverture</b> . . .	1
20.	45	<b>Pacini und Cav: (Didone abbandonata)</b> aus <b>Rossini. Niobe, und Preghiera und Canzone</b> aus <b>Othello</b> . . .	45	48.	15	<b>Donizetti, G. Linda di Chamounix. 1tes Potp:</b> . . .	15
21.	45	<b>Auber. Die Stumme von Portici. Ouverture</b> . . .	45	49.	15	<b>Detto. 2tes Potpourri</b> . . .	15
22.	45	<b>Detto. Introduction u. Arie der Elvire</b> . . .	45	50.	15	<b>Detto. 3tes Potpourri</b> . . .	15
23.	45	<b>Detto. Guarache und Bolero</b> . . .	45	51.	15	<b>Detto. 4tes Potpourri</b> . . .	15
24.	45	<b>Detto. Trauungszug, Fischer-Chor, Erste Barcarole und Chor</b> . . .	45	52.	15	<b>Detto. 5tes Potpourri</b> . . .	15
25.	45	<b>Detto. Marktchor, Tarantelle und Preghiera</b> . . .	45	53.	15	<b>Verdi, Gius. Nabucodonosor. 1tes Potpourri</b> . . .	15
26.	45	<b>Detto. Schlummerlied, Cavatine und zweite Barcarole</b> . . .	45	54.	15	<b>Detto. 2tes Potpourri</b> . . .	15
27.	45	<b>Herold. Zampa, od. die Marmeladebraut. Ouverture</b> . . .	45	55.	15	<b>Detto. 3tes Potpourri</b> . . .	15
28.	45	<b>Detto. Introduction, Cavatine, Chor und Lied</b> . . .	45	56.	15	<b>Schubert, Fr. Lieder. Erste Abtheilung. 1. Der Wanderer. 2. Wanderers Nachtlid. 3. Fischerweise. 4. Morgenständchen. 5. Der blinde Knabe. 6. Der Schmetterling. 7. Lob der Thränen. 8. Der Alpenjäger. 9. An eine Quelle. 10. Hymne an die Jungfrau. 11. Die Forelle. 12. Frühlingsglaube. 13. Das Wandern. 14. Wohin! 15. Morgengruss. 16. Im Hain. 17. Der Neugierige. 18. Ungeduld.</b> . . .	15
				57.	15	<b>Lieder. Zweite Abtheilung. 10. Hymne an die Jungfrau. 11. Die Forelle. 12. Frühlingsglaube. 13. Das Wandern. 14. Wohin! 15. Morgengruss. 16. Im Hain. 17. Der Neugierige. 18. Ungeduld.</b> . . .	15
				58.	1	<b>Balfe, M.W. Ouverture zur Oper: Die vier Haimonskinder</b> . . .	1
				59.	15	<b>Die vier Haimonskinder. 1tes Potp:</b> . . .	15
				60.	15	<b>Detto. 2tes Potp:</b> . . .	15
				61.	15	<b>Detto. 3tes Potp:</b> . . .	15
				62.	15	<b>Detto. 4tes Potp:</b> . . .	15
				63.	15	<b>Donizetti, G. Marie, die Tochter des Regiments. 1tes Potpourri</b> . . .	15
				64.	15	<b>Detto. 2tes Potpourri</b> . . .	15
				65.	15	<b>Detto. 3tes Potpourri</b> . . .	15